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ABSTRACT

Three professors at Loyola Marymount University, Los Angeles, reflected about a course they taught together on the use of metaphor in language, art and literature. In examining a wide range of art works with their students, including prose by E. A. Poe, Nancy Mairs, Henry James, and Woody Allen and movies such as "Dr. Strangelove," "Citizen Kane" and "The Birds," they observed that each artist had imbued his or her text with metaphor. These metaphors were not similar thematically but rather structurally and strategically. They noticed that in all cases, metaphor was a discourse act, a transaction between writer, text, and reader. The interdependent acts of writing, reading, and apprehending a metaphor are collectively rhetorical transactions. They are observed that jokes can advance and illustrate theories of metaphor because all jokes and comedy itself can only exist within a metaphoric framework. Humor and comedy rely upon associations and connections made by the hearer of the joke and are thus rhetorical transactions. Finally, the study of metaphor raises issues of epistemology. Paul de Man, in "Epistemology as Metaphor," wonders "whether the metaphors illustrate a cognition or if the cognition is not perhaps shaped by metaphors." While it might be assumed that metaphor stabilizes meaning by making abstract notions picturesquely real, it actually constitutes an act whose essence is a myth, but whose work is self-revealing. The only meaning inherent in metaphors is that of their action upon questionable notions of "experience" or "essence." (Contains course description and other materials, including a writing assignment.) (TB)

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ED 377 485

# Toward a Rhetorical Theory of Metaphor: A Transactive Analysis of Metaphor in the Arts

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## Abstract

The art of making and apprehending metaphor is a highly charged rhetorical act. Analyzing examples of metaphor in literature, film, and art as multilayered transactions among "author," "text," and audience reveals much about the creative function of metaphor in human thought and discourse. Metaphor enables new thought and new language, a process inspired by rhetorical interaction.

## Introduction
by Linda Bannister

In the fall of the last year I taught a course at Loyola Marymount University called "Metaphor: Theory and Practice." The course was something of an experiment, with the goal of engaging the students in theoretical explorations of metaphor, in analysis of metaphor growing out of those theories, in the creation of their own metaphoric texts, and finally, in the development of new theories of metaphor based on our work. This ambitious course proved to be an extraordinary experience for most of us, and surprisingly, we accomplished most of what we set out to do. Today Anne Marie, MJ and I would like to offer you a brief window on

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what we discovered. I'll begin by describing our course. Anne Marie and MJ are the theorists who'll present their unique visions of metaphor.

We began by exploring various theories of metaphor -- those of I.A. Richards, Wayne Booth, Paul Ricoeur, Max Black, Laurence Perrine, and several others -- and applying those theories to poetry, prose, film and art. I've provided you with a packet of handouts which includes a course description, a syllabus, and the culminating "long-paper" assignment for the course. These documents will provide you with the structure of the course and the resources for our discourse, but the spirit of the work we did is less amenable/reducible to a handout.

We read poetry by Galway Kinnell, W.H. Auden, Dorothy Parker, and Sylvia Plath. We read prose by Poe, Nancy Mairs, Henry James and Marquez, everything from Like Water for Chocolate to Harlem Sweeties. We screened Dr. Strangelove, Citizen Kane and The Birds. We looked at paintings by Mondrian, Kokoschka, Vermeer and Picasso. And in all of these metaphorical "texts" we noticed striking similarities of execution. That is to say, each author/artist/director had imbued their texts with metaphor, but it was not that the metaphors were similar thematically, rather that they were similar structurally and strategically. We noticed that in all cases, metaphor was a discourse act, a transaction between writer, text, and reader. In short, the interdependent acts of writing, reading and apprehending metaphor are collectively a rhetorical transaction. As rhetorician Ross Winterowd argues, the process of making meaning is really a transaction, "for both the rhetor and his or her audience are, in complex ways, involved with the

meaning making" ("The Rhetorical Transaction of Reading," 1986). Although all reading may be so described, reading metaphor is dramatically transactional, utterly rhetorical.

For example, there's a great scene in Dr. Strangelove when Slim Pickens, who plays the role of the pilot of an American aircraft carrying atomic weapons, leaps aboard a bomb and rides it cowboy-style, whooping and waving his hat as it, and he, fall to earth. The metaphoric transaction occurs as we participate in director Stanley Kubrick's vision of bomb as plunging bronco and Commander/Cowboy Slim as wildly unaware American hero. The audience creates an image of an irrational mankind being borne along by its technology to inevitable self-sought destruction. In the rhetorical transaction completed while making meaning of this cinematic metaphor, the viewer/reader creates a new understanding of the politics of the bomb. The cowboy/bronco--pilot/bomb relationship is fraught with possibility, with several layers of ambiguity. Certainly one of the most intriguing is the creation of the image of soldier as uneasy rider, indeed as rider not in control of his steed. All of the attendant folklore about the relationship between rider and horse may also come into play as the rhetorical transaction is completed.

In all of the theories we explored and developed in our metaphor seminar, we observed this rhetorical transaction at work. Defined as a mutually creative inter-relationship between author, text and audience, rhetorical transaction becomes a fruitful way of understanding the creative force of metaphor.

"How Many Graduate Students Does it Take to Screw in a Metaphor?"
OR
Comedy's Metaphoric Imperative

by MJ Robinson

I would suggest that jokes can advance and illustrate theories of metaphor because all jokes and comedy itself can only exist within a metaphoric framework. Humor and comedy rely upon associations and connections made by the hearer of the joke and are thus rhetorical transactions.

Mio and Graesser in "Humor, Language and Metaphor," offer that: "The ability to understand metaphors precedes the ability to understand humor. After these cognitive complexities to understand metaphors have developed, we gain a fundamental delight in making connections between two seemingly disparate concepts" (91) Thus, the ability to understand metaphor must be in place before a person can understand humor. Humor is then reliant on metaphoric capability and all humor must be to some degree metaphoric. Metaphors require people to "process the literal statement while grasping its figurative meaning" (93). Thus, humor, like metaphor, is a two-stage process: puzzlement at incongruity and resolution of incongruity (93).

In Lakoff and Johnson's Metaphors We Live By they state: "Metaphor is pervasive in everyday life, not just in language, but in the way we think, what we experience, and what we do everyday is very much a matter of metaphor." Metaphors are filtered through the metaphor hearer's past experiences and the culture that surrounds them. This is extendable to humor since humor must be

selective and specific and often creates a social reality when truly effective.

What I would propose is that metaphors are not only like jokes, jokes are metaphors. Comedy exists only within a metaphorical framework. Comedy works on the basis of associations and connections: if you make the "proper" comedic association, you "get the joke," just as if you make the "proper" semantic association, you understand metaphor and the figurative and literal uses of language contained therein.

In your handout packet, you will find excerpts from the texts I am using to illustrate these theories. Excerpt A is "Selections from the Allen Notebooks" by Woody Allen. Excerpt B is "Selections from the X Notebooks." Allen, a male filmmaker and comic who makes his living writing comedy, published his "selections" in his book Without Feathers. They have been widely anthologized in everything from comedy anthologies to composition texts. X is a female graduate student who makes her living doing anything that pays reasonably well and isn't illegal.

The purposes for which each of the pieces were written vary. Allen obviously tailored his for publication and comic effect. "The Allen Notebooks," is itself a title designed to engender comedic impact since such notebooks probably do not truly exist. X keeps a series of notebooks while writing the great American screenplay required for continued residence in Los Angeles.

The humor that is present in these texts operates metaphorically, relying on associations for success. The elements of the absurd run rampant in Allen's

writing and cultural metaphoric constructions abound: "Should I marry W.? Not if she won't tell me the other letters of her name" (4). The cultural expectations fostered by the Victorians-- that Allen is protecting her identity are subverted. Male dominance is subverted by the refusal to completely give oneself, one's name to the beloved yet the joke is told by a male-- in some ways it is self-defeating. This form of humor is identified by Mio and Graesser as the type usually utilized by the person of lower status in a society, but here is utilized by a member of the higher status.

I would suggest that all "jokes" are metaphors for something: a slight suffered, a need for attention or recognition, an axe to grind. Regardless of whether the joke itself is implicitly or explicitly metaphoric, a joke is a metaphor because its interpretation and the process by which it is valued is metaphoric, drawing upon elements of a shared social context between the speaker and the hearer. Implied metaphors are contained in the comic structures of the joke and are apprehended in the joke hearer's mind. The toleration of the literal element and the figurative element simultaneously result in humor.

In the "X Notebooks" it is stated at the beginning that the selections will be: "...published no where but here and cremated with me upon my demise or collected for my unauthorized autobiography..." This calls upon the reader to be acquainted with the many "unauthorized biographies" of public figures. Having made this connection, the reader must draw upon their previous experience of the conventions of autobiography and recognize that an unauthorized one is

impossible. The recognition and toleration of this ambiguity results in humor.

In the "X Notebooks," "Starting an infrequent flyer's club" requires the reader to draw two metaphoric associations: first, that those who fly often join frequent flyer's clubs to earn more mileage and therefore fly even more often. Then, that those who miss planes do not fly and thus do not "earn mileage." On the semantic level they are infrequent flyers. The paradox is that if you are an infrequent flyer, you do not earn mileage, which is the very purpose of being in a "flyer's club." Therefore, you could belong to an infrequent flyer's club, but the concept is absurd because of the medium of exchange involved in "flyer's club's": mileage and travel! Recognition of the literal element of flyer's clubs and the figurative element of infrequent versus frequent flying reconstructs the associations in the speaker's mind. Acceptance of their coexistence creates the humor.

Subversion of the accepted hierarchy through an associational process appears in the section "on the body" where we are told: "I've given up going to the beach. The last time I strolled down the boardwalk in my swimsuit I could feel the men dressing me with their eyes. By the time I got to the Sidewalk Cafe I was wearing a parka, overalls, Ugh boots and a fedora." The expected phrase used to describe a woman on the boardwalk being watched by men is "they are undressing her with their eyes," which is, itself, a metaphoric construct. In this comedic revision, the men are dressing the woman, implying they don't want to see her body (a subversion of the objectification commonly attributed to men); and in fact,

have specific items of clothing in mind designed to cover as much of the body as possible. The toleration of the ambiguity in the mind of the joke hearer, as well as the acknowledgement and acceptance of the reversal of the hierarchy results in humor. The process of recreating the joke within a shared social context is a rhetorical transaction.

The examples from the X notebooks require metaphoric process on the part of the reader for their comic elements to be completely understood. Additionally, they are self-deprecatory, encouraging association with the speaker in a "misery loves company" manner. The invitation to join with the speaker creates a bond. Conversely, <u>not</u> bonding with the speaker casts the excerpts as "disparaging," and also funny. This paradoxically creates another kind of intimacy through the act of "getting the joke."

In closing, I would suggest that jokes build intimacy and are important cultural texts because they rely on metaphorical processes in order to be understood. Every joke can be understood as a metaphor, comedy and humor are metaphorically based, reliant upon the audience's ability to make connections, associations and substitutions by using the same cognitive process they do when solving metaphors.

The Insanity of Metaphor:
Polymorphous Meaning in Paul de Man, Virginia Woolf, and
Graduate Student Humor

by Anne Marie Albertazzi

In "Epistemology as Metaphor" Paul de Man disrupts the classical binary model of "philosophy"/"literature," revealing through his own figurative language that no form of writing that reveals "truth" can pretend to be free of metaphor. de Man wonders "whether the metaphors illustrate a cognition or if the cognition is not perhaps shaped by metaphors" (14). Similarly, in "A Sketch From the Past" (from Moments of Being) Virginia Woolf reveals through metaphor that language commits murder on meaning, that what remains in words is their inadequacy at capturing transcendent moments. In other words, de Man the theorist defies us to create meaning without the use of metaphor, and Virginia Woolf the metaphor maker defies her "Sketch from the Past" to fix any theory about her identity. Both writers challenge complacency about the relationship of language to knowledge.

Both Paul de Man's "Epistemology as Metaphor" and Virginia Woolf's Moments of Being are acts of writing-over, or replacing the myth of essence with the experience of language. Woolf's ambiguity makes possible a different "moment of being" for every reader and every reading. de Man's fascination with ambiguity allows him to write away the difference between rhetoric and philosophy. Creating new and polymorphous meanings, both Woolf and de Man use metaphor to highlight the self-texturing process that their words have already begun.

Borrowing from these two texts/theories, I constructed the following theory: while one may assume that metaphor stabilizes meaning by making abstract notions picturesquely real, it actually constitutes an act whose essence is a myth, but whose work is clearly self-revealing. The only meaning metaphors inhere is that of their action upon our questionable notions of "experience" or "essence." Rather than recreating or illuminating ideas, words only point to themselves-- their creation, distortion, and repetition. Figurative by nature, language substitutes, shrinks, or distends itself so that the only question we are left to ask of a text is not "What does it mean?" but rather "How does it mean?" Writing is a process of overlaying, yet words are not inscribed upon ideas but upon themselves and the tropes therein. Writing undermines the notion that description mirrors essence, or that word encapsulates consciousness; yet because writing perceives itself as emanating from consciousness, it undermines itself.

Paul de Man writes: "The use and abuse of language cannot be separated from each other" (14). I suggest that the process of writing naturally raises questions about the relationship of language to knowledge; moreover, any metaphorical text will bring to light the sometimes unfortunate gulf between rhetorical intention and rhetorical effect.

The humorous text in particular depends on confounding expectations in order to work, and as such is not only a trope but an act of figuration whose disruptive power is formidable. A humorous text that is very evidently metaphorical, such as "If Horses Could Sing," (you'll find this in your handout

packet; it was written by an apparently disgruntled graduate student) does not disrupt by concealing or surreptitiously expressing its figurative nature; rather, it is self-consciously figurative and deceptive. A humorous text seems at first to establish a model of seriousness: though its language may be figurative and thus ambiguous, its intent to link sign to referent, be it aesthetic or epistemological, seems clear. The text undermines its identity by mocking readerly expectations of significance, and leaves remaining the language itself and its power to deceive, rather than the referent to which the language promised to refer. To be left with a parcel of figurative language that points at nothing but its own penchant or power to confuse the serious reader is to be left with only a trope of a trope. It is, in short, to be left with nothing.

Laughter, the instinctual response to humor, is integral to the work of humor, because it repeats and reinforces this evaporation of identity. If the effect of humor is to leave the reader with language that tends to undermine itself, the response to humor is and must be non-linguistic. With laughter the reader dispels intention, identity, and expectation, and approaches a sort of insanity, where signifiers mean nothing and a million things, and where language most self-consciously reveals its own inadequacies.

"If Horses Could Sing" appeals immediately to a wide range of readers; one whose shared cultural experience is clear. It suggests the tune of "I'm a Wanderer," which has been immortalized not only by the culture for whom it was topical, but for those of us who have put up with its various permutations in

advertising, etc. But the song denies us the privilege of classifying it so easily. It pretends to reword and revise "I'm a Wanderer" (thus establishing its base in a work already created) but then it changes and even violates the texture of the original words (thus decimating its antecedent and by extension, itself). The sing-songy lyrics from the original are replaced by lyrics whose irreverence creates a gulf between the song's rhythm (swingy, coy) and the song's lyrics (imposing, insulting). The song is now very difficult to sing, given the incongruity between the choppy lyrics and the fluid tune, and so actually singing the song provides more humor than reading it. By providing a catchy, familiar tune for the reader and encouraging him/her to sing it, the narrator sets up an expectation of the harmony that results when words converge with music. Yet by making these words not only embarrassing to sing but hopelessly ill-adapted to the rhythm (one only finds this out if one tries to sing it), the narrator explodes harmony and unity, leaving the singer to grapple with the texture of the words themselves.

The narrator, in fact, puts the singer in a state of insanity, where nonsense-- whose cohort is laughter-- abounds. This rhetorical transaction, then, cannot be classified simply as "identification" based on shared knowledge of an old 50's song; it actually requires all involved to identify then de-identify-- and finally to recreate. This recreation comes from the writer's desire to aggressively recast a known text, and the reader's ability and willingness to re-envision "I'm a Wanderer" as "If Horses Could Sing."

Insofar as the humorous text deconstructs its own identity through

figuration, and insofar as the work that the text performs reveals itself quite unexpectedly, the humorous text succeeds. If laughter results, interpretation has been rejected and insanity achieved. This act of writing-over, or replacing experience with language, corresponds to Woolf's act of writing her life and de Man's act of writing out the binary opposition between philosophy and rhetoric. All use figurative language consciously to uproot complacency about meaning. Whether the response is laughter or bereavement, frivolity or emptiness, words have created metaphors for themselves.

It is the reader's inability to read with exactitude, her struggle with the text, and the authorial intention embodied therein that define the nature of the rhetorical transaction.

## Works Cited

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Woolf, Virginia. Moments of Being. 2nd ed. Ed. Jeanne Schulkind. San Diego: Harcourt Brace

Jovanovich, 1983.

TITLE: Special Studies: Metaphor: Theory and Practice
TERM: Fall, 1993
COURSE NO: ENGL 598.01

PROFESSOR: Bannister

1. Pre-requisite(s): Senior or Graduate class standing.

2. Course description:
   (a) Objectives
   -To investigate the rhetorical effects of figurative language, especially metaphor.
   -To read and discuss theories of metaphor, particularly those which will aid our understanding of how metaphor works.
   -To practice using figurative language, especially metaphor, in our non-fictional and fictional prose.

   (b) Content:
   -Reading, discussion and implementation of classical tropes.
   -Reading, discussion and implementation of various theories of metaphor, drawing on literary theory, rhetoric, philosophy and linguistics.
   -Reading and discussion of eloquent metaphor in fiction and non-fiction.
   -Creation of effective figurative language, especially metaphor.

3. Text(s)
   (a) On Metaphor. Edited by Sheldon Sacks, University of Chicago Press, 1979.
   (b) Metaphor: Its Cognitive Force and Linguistic Structure. Eva Kittay, Clarendon Press, 1991.
   (c) Selected readings on reserve, LMU Library.

4. Course Format:
   Limited lecture; Discussion; Oral Reports, Workshop.

5. Course Work:
   2 short papers (6-7 pages)
   1 oral presentation with accompanying handout and report.
   1 long paper (12-15 pages)

6. Suitability for elective for the non-major: No

7. Comment: This course includes exciting, but very demanding, theoretical texts. Please be prepared to do some intensive reading.

**Special Studies: Metaphor: Theory and Practice**
**EN 598.01 - Fall 1993**
**Linda Bannister**

**T TH 1:15-2:30pm**

**Office:** Foley 319
**Phone:** 338-2854 or 338-3018 (Sec'y)

**Office Hours:**
**MW 11:30-2:00**
**TTH 10:45-12:00**

**Texts:**
1. Metaphor: Its Cognitive Force and Linguistic Structure Eva Kittay, Clarendon Press, 1991.
2. On Metaphor Edited by Sheldon Sacks, University of Chicago Press, 1979.
3. Selected readings and handouts.

**Format:**
Limited lecture; intense discussion; oral reports; workshop.

**Course Work:**
1 Short paper (5-6 pages). 15% of grade. Due Sept. 16.

1 Oral presentation with accompanying handout (1-2 pages). 15% of grade. Due on various dates in October and November.

1 Midterm examination. 15% of grade. On Oct. 7.

1 Long investigative paper (10-15 pages). 40% of grade. Due May 3.

Class discussion. Due regularly throughout the semester. 15% of grade.

Welcome to our special study of metaphor. Avid participation in class discussion is essential. If you are a passive personality (as far as class discussion is concerned), you will need to develop speaking skills very quickly. If you think this is impossible, you probably should consider enrolling in another class. I don't want to discourage anyone, but it is important that you understand the nature of the course before we go further. Please consult me if you have any questions.

**Late Paper Policy:**
Unless a serious emergency prevents you from submitting a paper on time, late papers will not be accepted. A busy schedule doesn't constitute a serious emergency, since it is highly probable we are all busy most of the time.

**Course Plan:**
Although the focus of this course will be theories of metaphor (such as those set forth in our texts), we'll also practice making metaphors, and look at other forms of figurative language. We'll survey classical tropes and figures to provide a foundation for our study. All students will have

several opportunities to share works of literature they prize with other course members. Examining how effective metaphors function is crucial to our study, and there's no better source than our favorite literature. Your first assignment is to create a list of your "top five" literary works and select representative excerpts with metaphors from each.

**Discussion Topics:**

1. What is metaphor?
   (Classical tropes and figures; figurative language in general; theories about how metaphor functions).

2. What is good metaphor?
   (Examining literature--professional and "personal"--to discover effective metaphor; an aesthetics of metaphor).

3. How does metaphor affect communication?
   (Investigating how metaphor works on audiences; affective theories or metaphor).

4. How can we cultivate the use of metaphor?
   (Practice writing metaphor, simple and extended).

**Holidays:**
September 6, October 14-15, November 25-26.

**Reading Assignments:**

From On Metaphor, Sacks

Due_____ 1. Cohen, "Metaphor and the Cultivation of Intimacy"
Due_____ 2. Davidson, "What Metaphors Mean"
Due_____ 3. Booth, "Metaphor as Rhetoric"
Due_____ 4. Harries, "Metaphor and Transcendence"
Due_____ 5. Shiff, "Art and Life"
Due_____ 6. Gardner and Winner, "The Development of Metaphoric Competence"
Due_____ 7. Ricoeur, "The Metaphorical Process as Cognition, Imagination and Feeling"
Due_____ 8. Black, "How Metaphors Work"

From Metaphor, Kittay

Due_____ 1. Towards a Perspectival Theory (Chap. 1)
Due_____ 2. The Identification of Metaphor (Chap. 2)
Due_____ 3. An Interlude Concerning Context: A Relational Theory of Meaning (Chap. 3)
Due_____ 4. Interpreting Metaphor (Chap. 4)

ENGL 598: METAPHOR: THEORY AND PRACTICE

Long Investigative Paper (10-15 pages)
Due Tuesday, December 7 at 5:00 p.m.
40% of Grade

Your final paper assignment is an opportunity for you to combine your creative and critical skills. You will be expected to do some research for this paper, and to provide the appropriate MLA parenthetical citations as well as a "Works Cited" list or a Bibliography.

The assignment has three parts:

1. Select from your collected works or write a brief piece of fiction, poetry, or non-fiction in which you demonstrate your artistry as a metaphor-maker. Short-short stories (1-5 pages), poems, brief essays or autobiographical sketches are all appropriate choices. The kind(s) of metaphors you create are up to you; they can, but need not be, extended.

2. Find a short piece (1000 words or less) of nonfiction, fiction or poetry you enjoy and consider artful, excellent.

3. Select a theory (or theories, but no more than three) of metaphor that you'd like to work with. You may choose a theory in our text or one presented orally in class by me or any member of our class (including you).

Once you've authored the original text (#1), chosen a text you value (#2), and selected a theory or theories (#3), you're ready to begin. Your job is to find out as much as you can about the text and the theory/theorist you've selected by doing research in the library. If you can find no secondary materials on the text and the theory/theorist, you should select another text and theory/theorist.

Your assignment is to use your original text, the "valued" text, and the selected theories of metaphor to create your own theory of metaphor. Use the texts as examples; use the theories to inform or support your hybrid or original theory. Your theory of metaphor should account for how metaphor works, why it's important (or not), and should advance our understanding of metaphor in general. Good luck!

Robinson
Handout - 1994 PAPC Conference
Loyola Marymount University

**Excerpt A:**

From: "Selections from the Allen Notebooks" from:

Allen, Woody. *Without Feathers*. New York: Quality Paperback Club, 1989

*Following are excerpts form the hitherto secret private journal of Woody Allen, which will be published posthumously or after his death, whichever comes first.*

Should I marry W.? Not if she won't tell me the other letters in her name. And what about her career? how can I ask a woman of beauty to give up the Roller Derby? Decisions...

**Excerpt B:**

Selections from the X Notebooks: Culled from various scribblings on post-its, bar napkins, and unfinished works written over the past eight years. To be published no where but here and cremated with me upon my demise or collected for my unauthorized autobiography: *When you Think It's a Parody... but It's Really Not.* For clarity's sake I have inserted contextual information.

**In the airport:**

I always wondered what happens to people who miss their planes... now I know. They drink in airport bars ánd secretly hope that the plane they missed crashes and burns. My luggage has been checked unlocked - if it should open in flight what goodies will fall out -- two pairs of size ten Italian pumps that need reheeling, a copy of Marjorie Garber's book on cross dressing and fifty kotex. They'll think "X" is the name of an optimistic drag queen.

Idea for what to do with eight unplanned hours of free time: start an infrequent flyers club.

**On the body:**

I've given up going to the beach. The last time I strolled down the boardwalk in my swimsuit I could feel the men dressing me with their eyes. By the time I got to the Sidewalk Cafe I was wearing a parka, overalls, Ugh boots and a fedora.

Albertazzi
Handout - 1994 PAPC Conference
Loyola Marymount University

Here are the original, recently found lyrics to that time-honored song "I'm a Wanderer." Interestingly enough, the song was originally titled: "If Horses Could Sing." The lyrics are best sung, however, to the tune of what we now know as "I'm a Wanderer."

---

I'm the kinda woman who's afraid to teach
whatever might inspire an intellectual reach;
Bob and Chet build egos on my sexual itch
but they agree to shelter my bisexual twitch

cause I'm a homophobe!
yeah I'm a homophobe!
I go from penis envy to my doorknob rage

I'm the kinda freak who clandestinely seeks
a spicy blend of bratwurst and Christ's hot cheeks
I never admit I saw the swirl of Darlene's skirt
in Oliver's fermenting and crustaceous beard.

'cause I'm a homophobe!
yeah I'm a homophobe!

...etc.